

Museum Association



QUARTERLY

Los Angeles County Museum / volume 17, number 3, summer 1961

OBSERVATION
PIT BUILDING

ENTRANCE
ELEV. 175.0'

M E A D O W

EXHIBIT
GARDENS

SERVICE
YARD SECOND

SPECIAL EXHIBITION GALLERIES

ROOM

TENTHOUSE

PERMANENT EXHIBITION GALLERIES

ELEVATOR PENTHOUSE

COOLING

ATRIUM
SMALL LIGHT

MECHANICAL
PENTHOUSE

LAKE

EDUCATION BUILDING

PENTHOUSE
ELECTRICAL &
MECHANICAL

ROOF



LAKE
ELEV. 167.0

RECEIVING
AREA

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Teiji Shara

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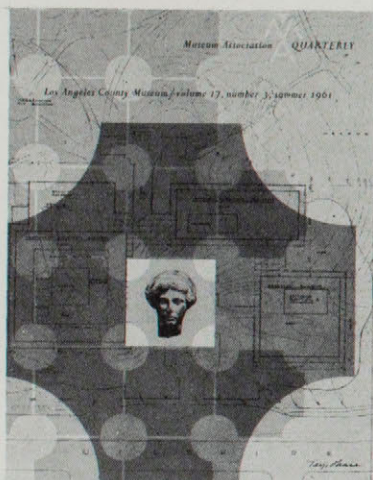
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Cover design of new art museum at Hancock Park
by Teiji Ohara.

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The QUARTERLY of the Los Angeles County Museum. Volume 17, Number 2

A message from Franklin D. Murphy

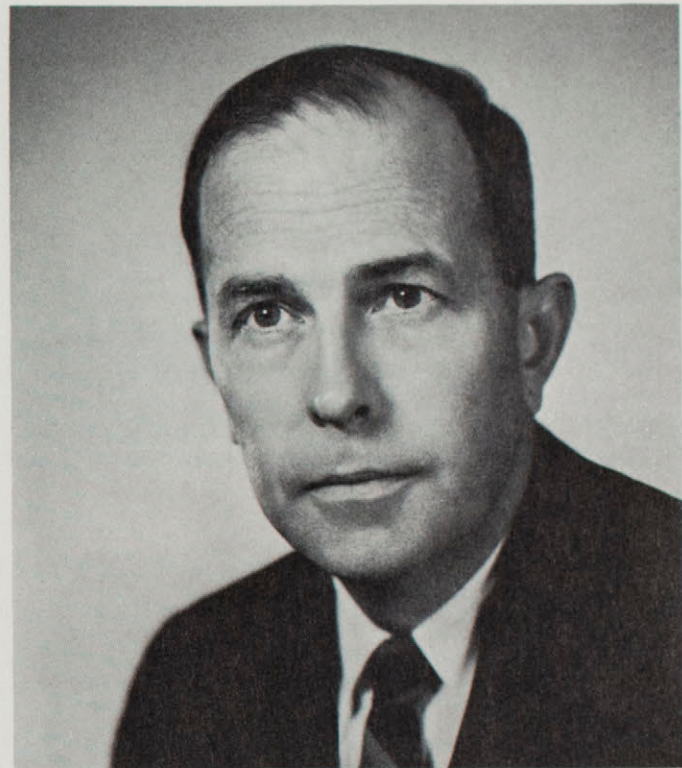
Chancellor,
University of California at Los Angeles

WHAT is it that makes a city great? Why do we automatically think of London, Paris, and New York, for example, when asked to name the great cities of the world? These are all cities of notable size, but size alone is just one of a number of characteristics which they share, and, perhaps, in terms of greatness, the least important of all.

It is my firm conviction that we can easily differentiate the *great* cities of the world from those that are merely *large* by noting the kinds and quality of institutions the people provide to serve their educational and cultural needs. Truly great cities give high priority to their museums, their universities, and their centers of musical activity.

The Louvre and the Musée de l'Homme are all but synonymous with Paris. Think of London and you think of the British Museum, the National Gallery of Art, and the Wallace Collection. Try to describe the urban personality, the true culture of New York City without mentioning the Metropolitan Museum, the Museum of Modern Art, the Frick Collection, and the Museum of Natural History. It cannot be done, for these are the institutions that serve the great cultural needs of the people and create for the metropolis its worldwide artistic, educational, technological, and scientific image.

It has properly been said that Los Angeles, another very big city, is rapidly progressing to-



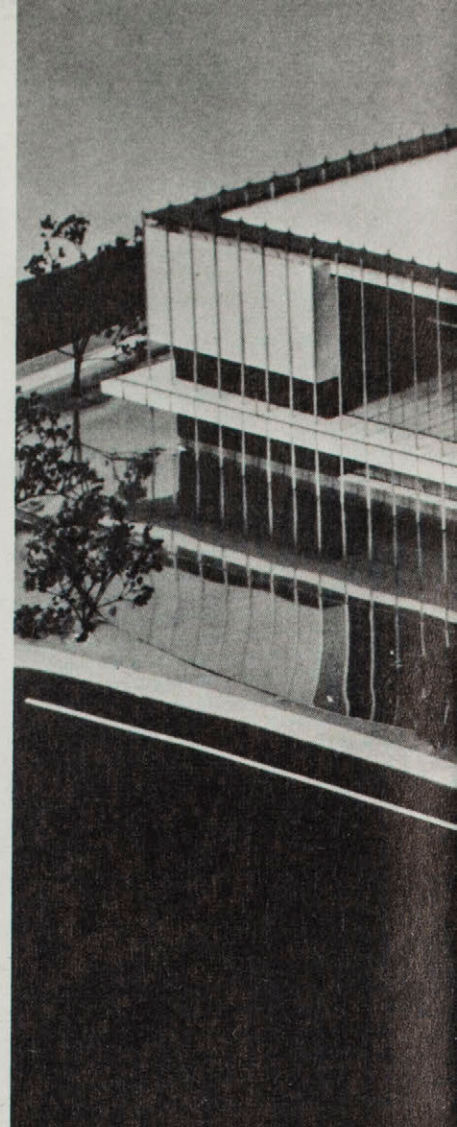
ward its own image of greatness on the international scene. If this progress is to continue, and if the image is to be realized, it will be because of the determination of our citizenry to give strength, breadth, and vitality to our museums, galleries, and educational institutions.

As a proof of the determination of the people of Los Angeles to achieve true greatness, we may proudly cite the new County Museum of Art soon to become a reality in Hancock Park. Here, for the first time, in an appropriate setting, the existing fine collections of paintings, sculpture, and the decorative arts will be brought together and will serve as a magnet, drawing to it other valuable collections located within and without our city. The great and growing artistic vitality of Los Angeles

Continued on page 21

Progress Report on the Los Angeles County Museum of Art

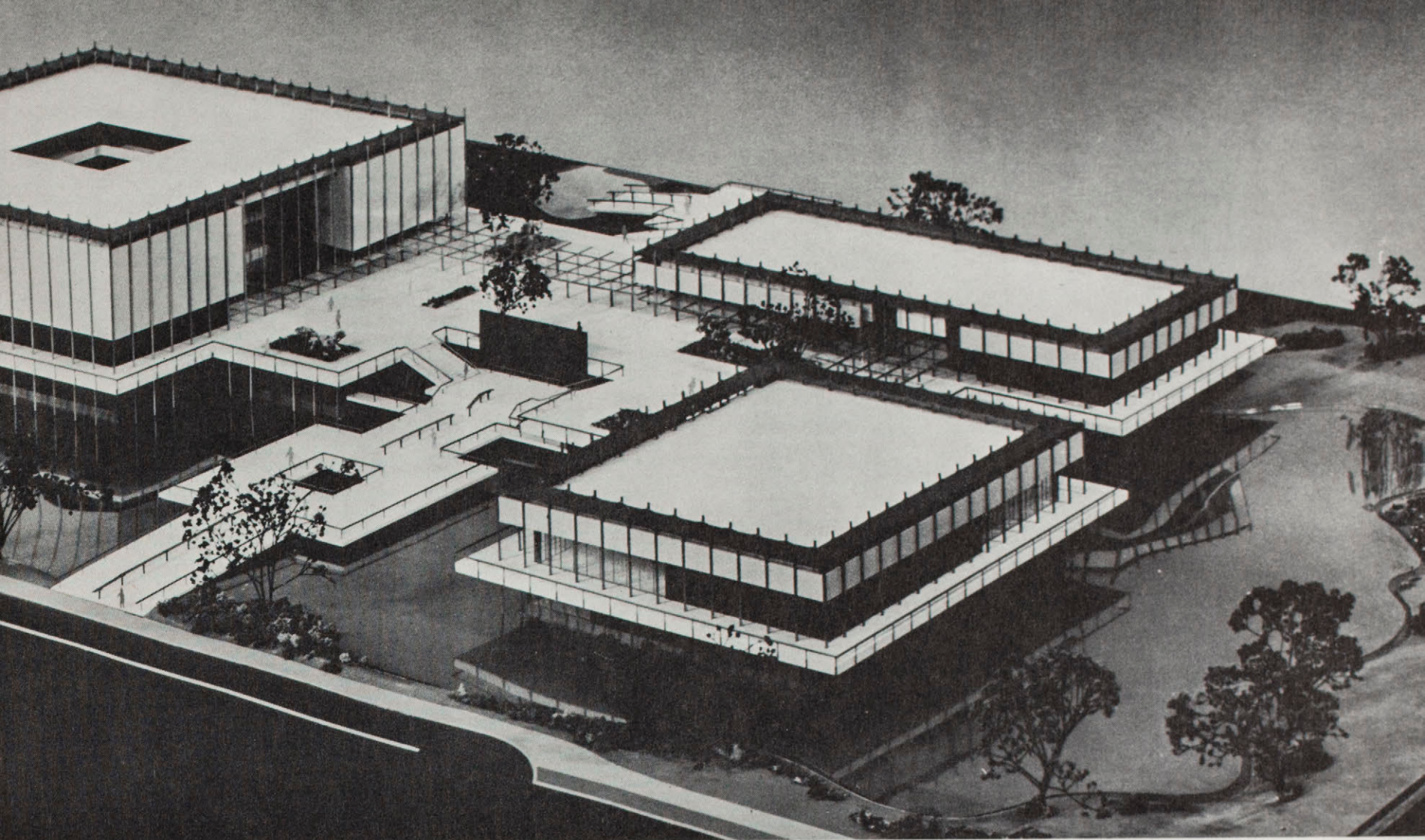
RICHARD F. BROWN, *Director-Designate*



A SIMILE often used by leaders in the museum profession is that a good museum resembles an iceberg. For the one-tenth which is visible there are nine-tenths below the surface. It would seem, after considerable recent experience in the matter, that the process through which a museum is *born* is subject to the same comparison. Before ground can be broken and a building start to rise, an unbelievable amount of thought, arrangement, energy, and time must be invested by an army of people. While these preliminaries are under way it is impossible to keep a large body of the interested public completely informed. Indeed, clear-cut answers to many aspects of such a huge project become apparent to the very people charged with the responsibility for the project only after much time and effort have been expended. As in all truly creative acts, the activity of creation itself suggests, moulds, and changes the result, very often to the betterment of the abstract ideal that existed before action began.

Understandably, everyone who wants Los Angeles to have a great art museum has been impatient to get answers to such questions as: "When will ground be broken?" "When will the doors open to the public?" "How much will it all cost?" "How much more money do you need?" "Are the architectural plans finished?" And so forth infinitely. We have now progressed to a point where most of such questions can be given definite answers, and, barring national disaster or unforeseen acts of God, progress toward completion of the badly needed new art museum will follow the schedule explained here. The explanation can be systematized, and perhaps better understood, if divided into four main headings: 1. Regulations and Agreements, 2. Fund Raising, 3. Building Program, and 4. Administrative Organization.

1. Regulations and Agreements: In December, 1958, the Board of Directors of Museum Associates, after conducting an exhaustive



Photograph of a model of the Los Angeles County Museum of Art

four-month community-wide study directed by a professional fund-raising company, decided that the community was ready and willing to amply support a fund drive to build an art museum. Recognizing that such a cultural facility was long overdue, the Board of Supervisors of Los Angeles County agreed to provide an adequate portion of Hancock Park on Wilshire Boulevard upon which the museum could be located. Museum Associates agreed to raise entirely from private donations all the money needed for its construction. It was agreed that no public tax money would be used for building, even though, upon completion, the entire structure would be turned over to public ownership by Museum Associates, the private non-profit group who contracted to erect it. It was further agreed, under the laws of the State of California Public Resources Code, that the County Board of Supervisors would hold Museum Associates responsible for the management of the new institution

within the regulations of the County Administrative Code. In return, the County would provide the annual maintenance and operation budget, as it does now for the presently combined Museums of History, Science, and Art.

These legal prerequisites may not seem important to an art enthusiast, a collector, or a teacher who uses art as an educational tool, except for one extremely vital point. Without the exemplary co-operation between a public body and a private non-profit group contained in these contractual agreements, the creation of such a new institution in this day of rising costs and high taxes would be virtually impossible. A capitalization sheet, combining all services, land, building, fees, and endowments which would be needed to provide income for operation, could easily exceed \$30,000,000. And that figure does not include any of the millions of dollars worth of art already owned, some by the public of the County and some by Museum Associates.

2. Fund Raising: On December 12, 1958, Museum Associates kicked off their fund campaign. Howard F. Ahmanson's donation of \$2,000,000 was a salutary beginning. Since then 500 private individuals, families, volunteer groups allied with the museum, business corporations, and foundations have contributed to the building fund which, as this is being written, stands in excess of \$5,600,000. In the time it takes for this issue of the QUARTERLY to appear, the total certainly will be higher. In a recent two-month period nearly a quarter of a million dollars from many different sources was contributed toward the present total.

Among the highlights of the campaign to date was the pledge of the Lytton Family Foundation for \$500,000 in the spring of 1960. Sixty-five donations are in the "Founding Benefactor" range, which means that, as contributors of over \$25,000, their names will be inscribed on the Founding Benefactors Wall at the entrance to the new museum. Both the Costume Council and the Junior Art Council exceeded the goals set for fund raising among the members of their own group, and galleries containing art of specific interest to these two groups will bear the council names. Eight private donors with interests in a particular school or period of art have each contributed \$125,000 or more for the gallery that will house that art, and the galleries will be named in honor of these donors. The success of the project has produced benefits not directly related to the building fund, but which augur well for the future of the purpose of the building. A \$300,000 Cézanne painting was donated out of faith in the eventual high quality of the museum, and a Founding Benefactor doubled his contribution, with the second portion earmarked for the purchase of top contemporary art.

With \$7,000,000 as the figure needed to complete the building, Museum Associates is renewing its efforts to raise the remaining \$1,400,000 by the end of 1961. Corporate so-

licitation is under way. The fashion industry of Los Angeles has voluntarily organized itself for a drive, and the art dealers have associated for the same purpose. Early in 1962 a broad, community-wide public campaign is planned so that every citizen will have a chance to participate in the establishment of his art museum, and give according to ability.

3. Building Program: In March, 1960, the Los Angeles architectural firm of William L. Pereira and Associates was awarded the contract to design the new art museum. In April of 1960 the professional staff of the museum combined its knowledge and experience of art museums, new and old, all over the world, and wrote out a program of what an art museum here and now should be, with adequate consideration for reasonable future needs and expansion. The suggestions and aid of countless colleagues from Warsaw to Osaka went into it. During the summer of 1960 the architect and his staff went through their research stage: examining other museums, studying the history of the type institution, testing the program, discussing the problem at length with the museum's staff on all levels from the philosophy of it to practical points on lavatories. By fall a series of schematic plans had been worked through, analyzed by the staff, and presented a number of times to Museum Associates. Nine models and countless drawings had been produced, discussed, altered and re-altered, and dog-eared to death. Meanwhile, ramifications were explored, such as core testing of the ground in Hancock Park by a specialist engineering company; population, traffic flow, and parking in the area; potential attendance in relation to square-footage, flow, elevators, etc.; optimum specifications for humidity and temperature control.

During the winter of 1960-1961 the heavy work of producing the preliminary drawings was accomplished, a process which gave final size, place, and relationship to galleries, service areas, facilities, and mechanical equip-

ment. These were turned over in May to an engineering company that specializes in cost estimation, and their figures came back, happily, up to the limit but within our fund goal. These figures, plus the final preliminaries, were carefully examined once more by the staff, the architectural committee of Museum Associates, and finally by the full Board. On June 20, 1961, full approval to go ahead toward completion of the project was unanimously voted.

The final working drawings will be completed by the end of this year. Contracts for construction will be let during the early months of 1962, and ground should be broken before the middle of 1962. With about a rule-of-thumb year allowed for building time, the gigantic task of moving in, installing, lighting, and labelling everything should commence by the middle of 1963. Prognostication beyond this point seems unwise, but every effort will be made to open the doors by the end of that year.

4. Administrative Organization: While all this has been going on to provide the *place*, the Board has been mindful of the need to set up a new administrative structure to take advantage of the place most effectively and economically. In August, 1960, Museum Associates engaged one of the nation's leading management consultant firms which made an exhaustive study of the present County Museum organization, the regulations and agreements affecting future arrangements, and possibilities for the organization and administration of the new art museum. The full report embodying this firm's recommendations was submitted to the Board in April, 1961. Since then, a number of committees of Museum Associates have been working diligently to implement these recommendations, with museum staff providing liaison between the committees, and with frequent progress reports being made back to the full Board.

The aim is to have a fully operating organi-

zation for the new museum in business by July 1, 1962, the beginning of a new fiscal year, and many months before the opening of the new building. This will permit the new organization to get its bearings and be running smoothly enough to handle the overwhelming job of moving and getting a new institution under way, which would be impossible if the organization had to reconstitute itself at the same time.

The reproduction of the preliminary model on page 4 belies the simile with which this report began. Far from having the effect of an iceberg, we feel that the new museum will be a building that eminently fulfills the two paramount qualities such an institution should have. First, it is a creative contribution to the history of architectural design, and, as such, will be an aesthetic experience in its own right for the millions of people who come as visitors to enrich themselves by viewing the treasures of art it will house. Second, it is a functional machine for the most efficient and economical handling, storage, and installation of art objects, as well as a building through which the public can move with minimum energy or confusion and with maximum ease or pleasure.

The separate pavilion idea, with connecting patios and covered arcades, has been used in order to take as much advantage as possible of the splendid park where the museum will be located, and of the favorable Southern California climate. The large structure at the left is the Howard F. Ahmanson Gallery which will house most of the museum's permanent collection. To the right is the Bart Lytton Gallery that will accommodate the special changing exhibitions. And in the center foreground is the unit containing an auditorium for lectures, music, films, and special events, in addition to educational facilities and a public dining area. A service core connects all three units under the center patio at ground level. The whole complex is set in a shimmering pool of water spotted with fountains and surrounded with trees and greenery.



Rococo

THE RECENT exhibition of Rococo costumes and textiles is one of many made possible by the expanding Museum collection. 1300 costumes fill the seven-year-old Museum Costume Department, a collection which includes most historical periods in England, France, and America from 1720 to 1959. There are models from the 18th century, the Directoire, Empire, Romantic, Civil War, and among the modern, Dior, Fath, Adrian, Charles James, and Galanos.







Willard F. Libby, Professor of Chemistry at the University of California at Los Angeles, and 1960 recipient of the Nobel Prize in Chemistry.

The Peaceful Uses of the Atom

*Paraphrase of science lecture given by Dr. Willard F. Libby before
members of Museum Association, February 17, 1961*

THE problem in speaking about the atom is that nobody really has firsthand experience with it except the few who have been working with the Atomic Energy Commission. When we speak of atomic energy and the atom, we mean the very tiny nucleus in the center of the atom in which is locked most of the energy and history of the universe.

We know nothing about the nucleus in our experience simply because we consist of ordinary atoms, dominated by the electron shells, and our experience has to do with them. We are electronic rather than nuclear beings. The atomic age has to do with the discovery and development of the nucleus, the innermost part of the atomic structure. Otherwise, how could we understand the miraculous things that happen? A piece of atomic material the size of your fist can deliver energy equivalent to a pile of coal the size of this room.

We think now of a project to convert sea

water into energy, and of burning granite rock at a value in heat content greater than that of the equivalent weight of coal—miracles which can only be understood by realizing a little atomic science, the nature of the structure of the atom.

Atomic Weapons Have Preserved Peace

The first of the peaceful uses of the atom is peace, though the atom was born in time of war and developed in a warlike weapon as a means of defense. Our armament in this country and other countries consists principally of atomic weapons. Our means of propulsion of military vehicles in part, particularly the Navy, depends primarily on atomic power. We derive some benefit for the peaceful applications, not only in the fact that these weapons probably have brought us peace: they have made war so terrible that we have peace, and we will probably continue to have

peace barring the most unfortunate of accidents. For this we can thank the atom. Of course if war should come, the very power of the atom will make it that much more terrible.

Need for Understanding the Atom

Only by understanding atomic energy can we develop our defenses. This understanding is a difficult task. Because it wasn't discovered when we were in school, we must learn by adult education. Nevertheless we must believe it, understand it, base our national policy upon it, and think about it as though it were as real as the stock market or any of the things that we believe to be most real. The knowledge of the atom is a prime asset in the defense of our country and can be a great source of benefit in the peaceful application.

Inexhaustible Supply of Power in Atomic Energy

Think first of the inexhaustible supply of power that resides in atomic energy. The idea that a device the size of this lectern could carry the quantities of energy which are possessed in a hydrogen bomb is beyond human comprehension. I have seen all the atomic weapons that now exist, know their most intimate details of structure, but I have no understanding of them, and I believe that their designers do not really grasp their significance. In looking at a piece of hardware, it is impossible to see how it differs much from a piece of steel, and that it has these tremendous powers potent in it. It has not been possible to conduct experiments which would have led us to understand it by the slow and painful way of pure experimental science. Our atomic armament and peaceful uses have been developed theoretically. Tradition in the atomic business is that you figure out your trouble, try an experiment, and expect to be right half the time. The record has been that, in our country, in Russia, and England, we have been right half the time.

Understanding does exist in a few minds in

all these countries. Our great problem is to spread this understanding so that we can spread the benefits. With ignorance comes fear and superstition—we have, as a result, fear of atomic armaments, of the power of the atom — the hurdles toward peaceful uses which now constitute the principal trend in development. It isn't a lack of money; it is a lack of confidence in the safeness of some of these developments which retard them. We must proceed to understand the atom not only to defend ourselves, but in order to advance our society at the full rate at which it should advance when depending upon the inexhaustible resources of atomic energy.

The Significance of Atomic Power

Atomic power is another of the peaceful uses. We need power because the population increase is so great that our present conventional sources of power will undoubtedly be exhausted in due course. There may be plenty of coal and oil for a finite interval of time but at the rate of population increase (a factor of 2 for every 50 years), any resources now envisaged will be exhausted within a few centuries at the most.

We have shown that in certain applications, atomic power is better and cheaper than conventional fossil fuel (for example, in the atomic Navy). The margin of difference in cost which makes atomic power more expensive than fossil fuel will probably persist during the developmental stages, but there will come a day (the Atomic Energy Commission is aiming for 1968) when atomic power will be competitive with fossil power in the United States. We have now in the United States about half a million kilowatts of atomic power at various cities. Now under consideration by Southern California Edison is construction of a plant approaching 400,000 kilowatts in power. This country consumes a little less than 150 million kilowatts, a requirement doubled every seven years.

Between now and 1968 atomic power will be competitive with conventional power many

places in the United States—a great benefit, for we shall, in this time, have an essentially inexhaustible source of fuel. (We are now the leading producers of uranium in the world, though during World War II we had to use uranium from the Belgian Congo, a great generosity on the part of the Belgian government.)

Atomic power is almost a reality. We are rightfully worried about the effects of atomic garbage and the hazards of atomic reactions. We should be much more worried about them in connection with the effects that they would have in case of nuclear war. We should worry about the possible effects of atomic reactions when they are running rampant and not controlled. At the same time we should be cautious not to be so conservative about this matter that we prevent development of atomic power.

The Peaceful Application of Isotopes

The application to peaceful purposes of the radioactivity which resides in the matter freshly born in the atomic fire is also in need of understanding.

When atomic fire burns, you get ashes which emit atomic radiation. Forces in the atomic nucleus are so much stronger than those in the ordinary atom that the firelight from these dying embers is of the energy of hard X-rays which penetrate many inches of lead, whereas ordinary light is stopped by the thinnest sheet of paper.

The role the atomic nucleus plays in atomic structure has nothing to do with its mass. The atomic nucleus has two properties, an electric charge which counterbalances the electric charge on the electrons which, circling around the nucleus, constitute the atom. And then it has the ordinary property of mass. The mass has nothing to do with the electric charge so we have the possibility of the isotope, an atom which differs from another atom in its mass.

Each of the isotopes and each of the elements has a different lifetime but practically every element of which nature consists has

radioactive isotopic forms; that is, there is a radioactive isotope of nearly everything of which we build materials. That means you can introduce markers into systems and follow around through the complicated mechanism of the biology of the human body the detailed pathway of the foodstuffs you eat. It is possible in principle to fathom the most intricate details of the mechanism of the human body.

Medical Applications Emerging

Applications made today consist in part of this isotopic tracer principle. For example, one of the most important medical applications of isotopes is in suspected disorder of the thyroid: the patient drinks a solution of radioactive iodine for diagnostic purposes and, if necessary, drinks more of the same for therapy. A type of radiation treatment is thus given to the very source of the disorder.

We think that the use of radioactive isotopes will probably be as important to the development of medicine as the microscope was. We have many applications of isotopes to medical treatment, but none yet of any great importance; none yet of the two most important elements in the human body, carbon and hydrogen. The isotopes which have so far been used in hospitals have to do with such rare elements as iodide and others. It seems clear that the day when applications of radioactive carbon and hydrogen are made will be the dawning of isotopic medicine.

Applications of Isotopes in Industry Legion

Applications of isotopes in industry are legion. Isotopes emit radiation which makes Geiger counters respond and by this it is possible to do a number of things. Perhaps the most popular use of isotopes in industry is the so-called Beta thickness gauge. It consists of a source of radioactive isotopes in the Geiger counter. If you put something between the source of radioactive isotopes and the Geiger counter—for example, a small metal plaque on which is smeared some powder, and, a few inches away a Geiger counter which will be

responding at a great rate—the rate of response decreases. The Beta thickness gauge is nothing more nor less than this simple apparatus. The rate at which the Geiger counter works when the material is placed between the source and the counter is an indication of the thickness of said material, not in terms of inches but total mass per unit area. In this way it is possible to monitor accurately the thickness of sheet metal as it comes off the rolling mills, and control the setting on the roll so that the reproducibility of the product is increased.

Uniformity in cigarettes is controlled in their manufacture by the Beta thickness gauge. Another use is testing welds for cracks with a Cobalt 60 source. This gauge is not an isotopic tracing application but an application of the radiation coming from atomic embers.

Preservation of Food by Irradiation

By heavy irradiation of food from atomic embers isotopes, it is possible to preserve it from decay. Instead of cooking it in a normal canning operation, you first package it in a tin can or tightly sealed plastic bag. You then expose it to gamma rays, a more penetrating type of radiation as compared to the Beta rays. After a certain intensity of gamma radiation is delivered to the food, a beefsteak so preserved will last for two years without refrigeration. Canned peas preserved this way taste like fresh peas.

The question arises whether these things are safe to eat. The Surgeon General has conducted an extensive feeding program and the evidence is generally favorable with no serious evidence against them as far as health hazards are concerned. It is generally agreed beef and some other meats do not taste as good when preserved this way. Fish can be rather well-preserved by light treatments of gamma rays plus some refrigeration which would lengthen the shelf life and increase taste of freshness. The AEC is now working on this and it seems likely that this will grow into a full-fledged industry.

Plant Mutations Multiplied and Improved

What atomic energy can do for the modern Luther Burbank is make his life more fruitful. Burbank, the plant breeder, had to depend on cosmic rays and natural chemical mutation rates. About eleven years ago we took fifty pounds of peanuts, put them into the Brookhaven reactor and from that has come a new peanut of very improved variety which is now North Carolina's peanut industry. Also developed is a new kind of rust resistant wheat and numerous other applications in production of plant mutations which are of great promise.

Measuring the Movement of Water

We have in water one of our most serious problems in Southern California. By using radioactive hydrogen (tritium) we can measure the movement of water in the ground. By studying this we have recently found out that there are three kinds of water in Southern California and we can sort them out: water from the Colorado or from the Owens Valley, water here from time immemorial as far as we can tell, and rain water which falls here.

It is interesting to see how these three kinds of water can exist and still not mix. The famous Mission Well in San Fernando is only two or three miles from a large reservoir of Owens Valley water, yet it is entirely primeval. Water brought from the Sparkletts Water Company is primeval. Water from our taps is in most places like Los Angeles rain. Water from reservoirs is much richer in tritium and immediately told from the others.

The use of the radioactive isotope which naturally occurs from the bombardment of the air by cosmic rays (and also incidentally from the testing of atomic and hydrogen bombs) allows us to trace the movement of ground water and to give a new principle of water management.

For each of the uses of isotopes mentioned here, there are ten others. (We will soon have a new type of luminous watch dial, a tritium

paint which has just been licensed by the AEC.)

The Major Application in Space

Another major application of atomic energy which is just coming is in space. The space age requires inexhaustible supplies of energy in very light packages. In other words it requires atomic energy. Our present power sources are chemical. We require enormous structures and enormous supplies of chemical fuel in order to develop the thrust necessary for space vehicles. We do not now know how to use atomic energy in space. We must learn how to do it in order to build a space ship which will be controllable, made to go where we want it to go when we want it to go.

We must have atomic energy aboard these space ships. This will require a new kind of engine now in development called the atomic ion propulsion engine. We have a far-sighted effort in Canoga Park for the construction of a reactor to fuel an atomic ion propulsion gun which, in its ultimate, will take a satellite into a 24-hour orbit and once in the 24-hour orbit (where it stands still over any given spot on the equator), then give it perhaps 30 kilowatts of electricity for re-broadcasting messages, television programs, and things of this sort.

This is probably a multi-billion dollar industry of the future and very important. Atomic space is certain to be one of the most important peaceful applications of atomic energy.

Atoms for Peace Program Promotes International Goodwill

The principal success President Eisenhower had in promoting international good will was his Atoms for Peace program. People the world over realize that atomic energy is new to everybody and nobody has a corner on it. Americans, British, Russians, and now the French have a lead. They know how to make hydrogen bombs, but they haven't yet learned to burn sea water. They are working together, trying. Despite all the bickering and arguing,

we work with the Russians on trying to tame the hydrogen bomb. We have been able to work together on the peaceful uses of atomic energy.

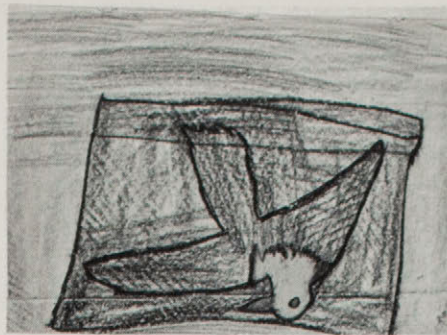
In Geneva in 1955, we had the first Atoms for Peace Conference; in 1958, the second. We now have a network of international agreements on the peaceful uses of atomic energy which encompasses forty-five countries directly linked to the United States by bilateral agreements.

Another international organization, the International Atomic Energy Agency with seat in Vienna has about eighty member countries, including the USSR and countries associated with her. They fight about political matters but there seems to be considerable area of agreement on matters of pure science.

There are some areas where there is argument as to whether it is pure science. One of these is Project Plowshare, which is the use of atomic explosions for peaceful purposes. We haven't gotten very far with this.

A mountain in Nevada was changed in a few milliseconds to a pile of rubble by an atomic explosion of about a 20-ton TNT equivalent. We have observed that there is some law of proportionality in the way the pulverizing of rock goes and it is clear that we can break up enormous quantities of rock at relatively low cost. We can also in this way set off seismic shock, highly localized, to study the internal structure of the earth and the earth's crust.

For every peaceful application of atomic energy mentioned, there are many more latent. All will be brought forward by education about the atom and the development of the young scientists and engineers necessary to do the work. But most important is to develop sympathy and understanding on the part of the general public which will allow you not only to stand for the enormous appropriations required for this work we do now, but to understand that it is necessary to take a small risk once in awhile in order to derive a very great benefit.



Learning Through Seeing

ALICE MCCULLY, *Education Editor*

ONE OF the most challenging educational tasks facing the Museum is the attempt to capture the awakening curiosity of the child. In co-operation with the Los Angeles City School System, the Museum has organized lecture-tours for children which are co-ordinated with the school curriculum and geared to the age level of the student.

When the present Division of Education was formed in 1940 to co-ordinate all educational services, special docents were trained to speak in particular galleries, thus relieving curators for other duties. Today these lecturers include Miss Frances Nugent, Miss Gretchen Sibley, and John E. Baur, instructors in art, science, and history, respectively, a group of approximately fifty volunteer docents whose activities were described in the Spring 1961 issue of *QUARTERLY* (Vol. 17 No. 2), and student workers.

Among the six paid docents, most of whom at present are graduate students from the University of Southern California and Los Angeles State College, is Mr. Robert Raitch, a friendly young man who realizes the endless possibilities of the original learning experience offered at the Museum. The children have written him dozens of thank-you letters acknowledging his ability to arouse their interest and give meaning to Museum exhibits. After visiting History Division exhibits, a fifth-grade girl writes, "You must be the best guide in the Westward Movement." "In all the books I've read, which aren't very many," says her classmate, "I never really understood before now how to operate a flintlock gun."



Children depict animals caught in tar pits.

Mr. Raitch comments, "The teacher can talk and talk, and the children read and grope for understanding, but nothing gives the sheer totality of understanding of the once magnificent herds of bison in Western United States better than our private herd in the North American Mammal Hall."

Mr. Raitch, who looks forward to a teaching career, has stated five "ground rules" for docents who hope to engage the children's attention: "to imagine these are all my own children; to pretend I have a secret that's just bursting to get out; to have fun—life's too short for solemnity; to know what I'm talking about; to remember what the adults and their world looked like to me a quarter of a century ago."

His third rule seems to be the most effective as nearly every child commented upon the humorous way his lecture was presented. His success seems assured when he receives letters saying: "This was the first time I've ever been to the Museum. Surely hope I can go there again and see the whole thing." "We are very happy from all the information."

Documenting a Centennial

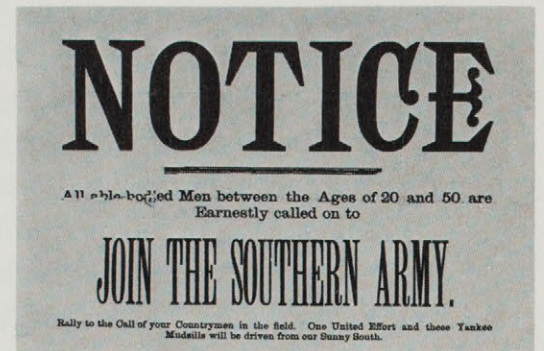
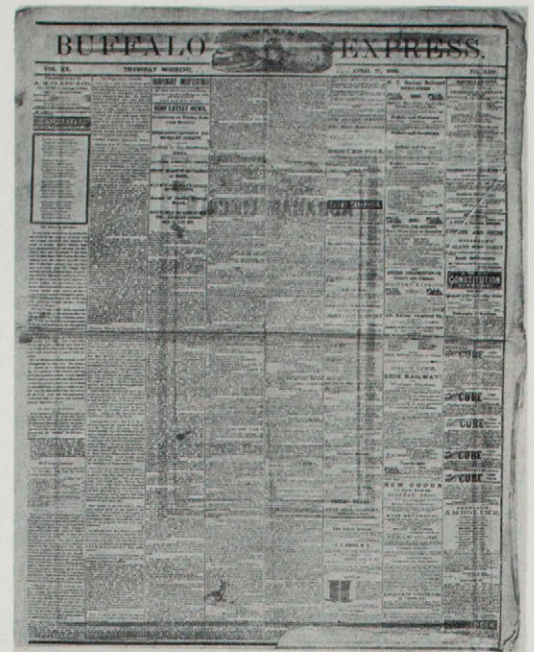
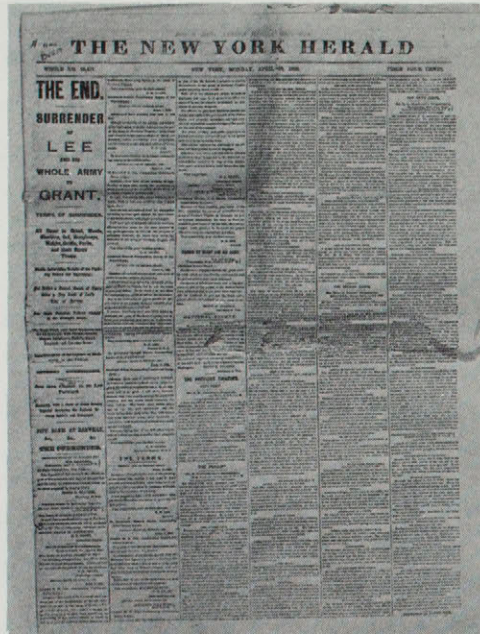
JOHN L. POLICH

Student Professional Assistant,
History Division

New York Herald, April 10, 1865



Union Recruiting Poster.



Recruiting Poster, 1861.

THE Civil War Centennial is focusing America's attention once again on those four tragic years. As historians ask new questions and reconsider long accepted theories their research will tax the resources of all institutions housing documentary collections. Future historians, the college students of today, will also wish to work with these collections. Experience in documentary research will heighten their interest and prepare them for the arduous task of serious research.

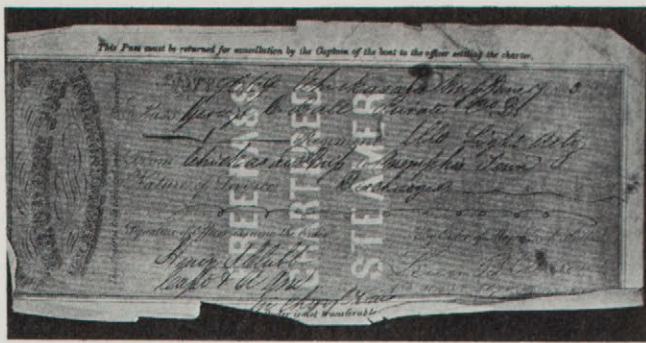
A well-catalogued collection which enables the researcher to see at a glance which documents concern his topic saves time and minimizes handling of valuable materials. It was with these objectives in mind that the Coronel and Del Valle collections were catalogued. The Division is now directing the cataloguing of a vast aggregation of documents containing many related to the Civil War. Each document is being placed in a separate protective cellophane envelope and filed under subject. The list of Civil War documents alone now

numbers several pages, and the documents themselves fill five manila folders.

Of first importance among the items which will interest Civil War investigators are the diaries. Some are very short and cover only an engagement, but a few, like those of D. E. Reeme, cover whole years of service. Through these diaries one gets a soldier's unvarnished account of the war. For example, Reeme writes, on October 2, 1864, of an attack by "Mud Wall" Jackson.

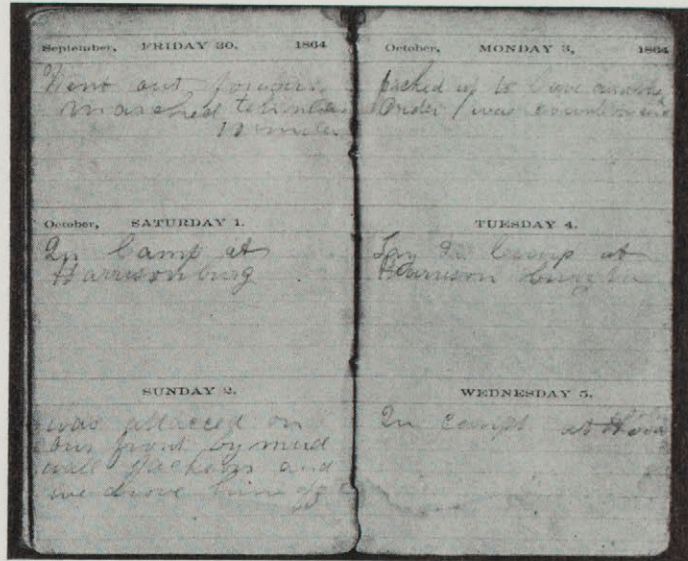
Much of the business side of the war is revealed through documents. Several in the collection concern Camp Joe Holt, including letters and legal papers dealing with the lease of the camp.

Salaries paid by military authorities are demonstrated by such documents as the letter of Colonel J. A. Potter to Captain T. C. Bowles of July 12, 1865. It describes in detail the wages to be paid civilian employees. A wagon master, for example, received seventy-five dollars a month.



Civil War Military Pass, June 19, 1863. Free pass, chartered steamer for a discharged soldier.

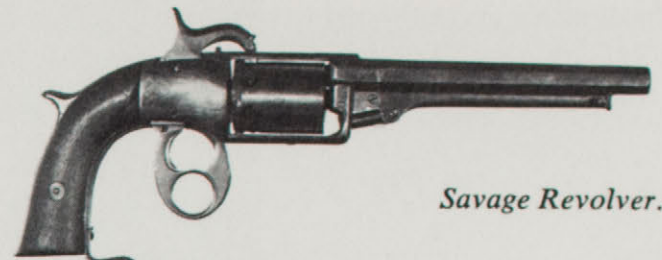
Civil War Diary, 1864.



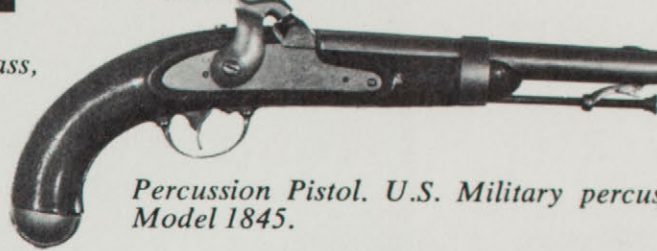
Some of the documents are of historical significance even when considered alone. A letter in which Confederate agents, exchanging prisoners with General Smith, Camp Townsend, Big Black River, on April 21, 1865, indicates their sorrow at the assassination of President Lincoln. In another letter, dated May 12, 1865, one of the agents, H. A. M. Henderson, in effect surrenders himself to General Smith with an interesting defense of his actions as a Confederate officer.

The broadsides display some of the feeling and color of the period. Lincoln's description of labor as the *mudsill of capital* was picked up by the Confederates who referred to Union soldiers as *mudsills*, implying their often repeated charge that Northern laborers were not nearly as well off as slaves in the South.

The collection also includes GAR materials such as letters in which veterans recount battles or campaigns. There are, in fact, some complete regimental histories which were



Savage Revolver.



Percussion Pistol. U.S. Military percussion pistol. Model 1845.



Colt Revolver. 1st model Hartford dragoon, 1847.



Rifle. Civil War Spencer repeating rifle.

mimeographed and sent out to the members.

Together with appointments, discharges, contracts and material lists, the Museum collection now offers the researcher a well-rounded source of documentary materials. In addition, the Museum renders available to the researcher a means of verification not offered by libraries or archives. The judgment of Union raiders, for example, regarding the Spencer repeating rifles, which they purchased at their own expense, may be checked through examination of the actual weapon. An author commenting on the soldiers' opinions can give far more valuable and interesting information if he has investigated the validity of this opinion, not only by comparisons with contemporary judgments, but through his own examination of the mechanism, feel, and weight of this historic weapon.

This greater range of research can add greater depth to our knowledge of that memorable conflict.

The Museum Spotlight



*Dr. Herbert Friedmann
and Dr. Theodore Downs
discuss plans for new
paleontological facility.*

New Wing for Vertebrate Paleontology to be Built

The National Science Foundation has awarded the Los Angeles County Museum a grant of \$130,000 for a new research wing for vertebrate paleontology to be under the direction of Dr. Theodore Downs, Curator of Vertebrate Paleontology. This grant will be augmented by \$72,960 placed in the 1961-1962 budget for this facility by order of the Los Angeles County Board of Supervisors.

The new 7,716 square-foot addition, to be constructed on the west end of the fourth floor, will comprise a fossil research center and preparation laboratory, according to Dr. Downs, who was the recipient of a previous three-year \$18,400 grant from the National Science Foundation for research and field work in the Imperial Valley area of the Colorado Desert.

Dr. Downs pointed out that the new wing will provide accessible storage space and an adequate area for research workers and students. Space will also be available for instruction in vertebrate paleontology. Increased

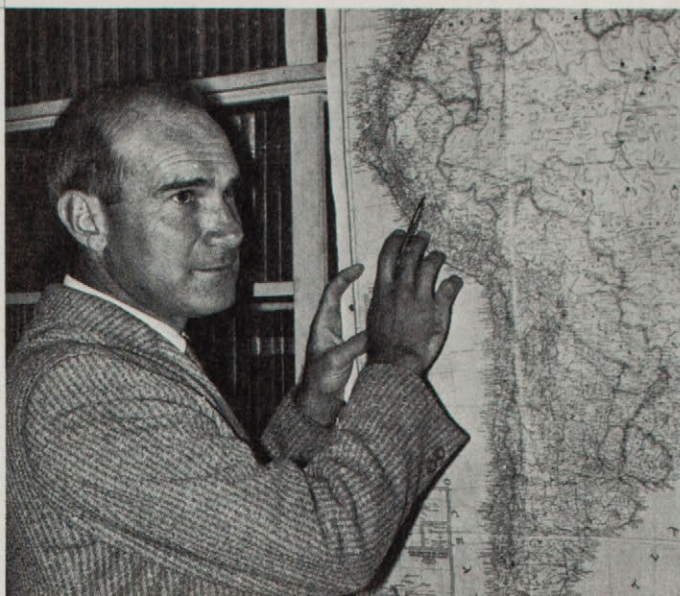
laboratory space will permit the preparation of the Museum's many fossils for exhibition both in the Los Angeles County Museum and in a hoped-for future exhibit museum of Rancho La Brea fossils at Hancock Park.

Dr. Truxal Leads Expedition to Peru

Through the generosity of Mr. W. Ross Cabeen, a member of the Museum Association, Dr. Fred S. Truxal, Curator of Entomology, has been offered the rare opportunity to conduct field work in a remote area of eastern Peru. Base camp for the expedition will be established at the Cabeen Exploration Company's field camp in the Department of Huanuco on the Rio Pachitea, which flows into the Rio Ucayali, a large tributary of the Amazon. The expedition will be extended the use of all the facilities of the field camp.

Dr. Truxal will be accompanied by two herpetologists from the faculty of USC, Dr. Richard Etheridge and Mr. David Wake, Research Associate and Research Assistant, respectively, of the Museum.

Expedition members departed for the two-month expedition June 24, 1961.



Dr. Fred S. Truxal studies map before departure on Peruvian expedition.

Mineralogist Joins Staff

Randall T. Chew III joined the staff of the Museum as Curator of Mineralogy on March 20, 1961. Although Mr. Chew came to the Museum from St. Paul, Minnesota, where he has been Assistant Geologist and Mining Geologist for the Northern Pacific Railway Company since 1956, he is a native Californian. He was born in South Pasadena, and received his Bachelor of Arts Degree in Geology at Occidental College. His Master of Science degree was obtained at the University of Arizona. Former positions include service with the U.S. Geological Survey in Colorado, Utah, and Arizona, and consulting geologist with the International Basic Economy Corporation of New York.

One of his first tasks on coming to the Museum was the curating of a collection of over five hundred specimens of opals recently received by the Museum as a bequest from the Leon A. Salinger Estate. A selection of about fifty of the opals, including a few fashioned into jewelry, are now on temporary exhibit in the Mineral Hall.

Mr. Chew will serve the Museum on a three-day week basis after June, the remainder of his time as Assistant Professor in the Science Department of La Verne College.



Randall T. Chew III inspects recent bequest of Leon A. Salinger collection of opals.

Students Graduate from Workshops

On May 20, in the Delacour Auditorium, the Science and History Workshops presented certificates of completion to 170 Los Angeles County students. Nominated by their high school teachers from a highly competitive field, these superior students have attended classes at the Museum on Saturday mornings throughout the school year and have been given the opportunity to work with Museum equipment and collections under the guidance of expert personnel. Field trips are also included in the program. Over three thousand students have participated in the workshops which are believed to be unique among American museums.

A recent survey shows that during a seventeen-year period, these students have gone to college and 84 per cent majored in fields of science. Their chosen fields of study represent a complete range of scientific activity, and they have attended colleges all over the United States. Many are now working in foreign countries and doing individual research.

Miss Gretchen Sibley, director of the Natural Science Workshop, and John Baur, director of the History Workshop, presented the certificates after an address by Dr. Herbert Friedmann, the Museum Director, on

"The Role of History and Science in Our Lives." Russell Smith, Chief of Education, and Jerry Krieger, President of the Museum Student Association, also participated in the program.



Gretchen Sibley (center) teaches comparative anatomy to Marvin Sirbu and Robin Adair, students of Natural Science Workshop.

Science Instructor Recognized for Work with Young People

Miss Gretchen Sibley, Museum science instructor and Director of the Museum Natural Science Workshop, was presented her third award for her work with outstanding high school science students. On May 15 the award was presented by Ellis A. Jarvis, Superintendent of the Los Angeles City Schools. This was in recognition of her fine work of the past ten years as Director of the Southern California Science Fair.

Last year Miss Sibley was awarded a plaque by the Committee for Advanced Science Training for her outstanding work with young scientists in the Natural Science Workshop, the Science Fairs, and the Los Angeles County Associated Science Club program. The first award, presented in 1955 by the Associated Teachers Organizations of Los Angeles, was given in recognition for work with the Science Fair.



Dr. John Vincent shares applause with Los Angeles County Museum Chamber Orchestra.

Dr. Vincent Conducts Concert at Museum

The Museum's Sunday afternoon concerts of chamber music have been familiar to many listeners since 1947. The concerts are regularly broadcast by KFAC for a full hour and are heard by over one hundred thousand people. The concert on May 14 was of unusual interest in that it presented a program of music composed and conducted entirely by musicians living in Los Angeles County. Dr. John Vincent, well-known composer, author, member of the music faculty of UCLA, and director of the Huntington Hartford Foundation, conducted the Los Angeles County Museum Chamber Orchestra in *Hungarian Serenade, Op. 25* by Miklas Rozsa. Mr. Rozsa is distinguished as a film composer as well as for his concert music. His *Hungarian Serenade* is a gay combination of gypsy and contemporary music. Dr. Vincent also presented *Sinfonietta for String Orchestra and Timpani* by the noted film composer Franz Waxman, who is the founder and director of the Los Angeles Music Festival now in its fifteenth year. In conclusion, Dr. Vincent conducted one of his own works, *Suite from "Three Jacks,"* a ballet performed originally in 1954 in UCLA's Royce Hall. This concert brought pleasure to thousands of listeners, and also served to display the high quality of music being composed in this area.

Art Curators Visit East

The Annual Meeting of the American Association of Museums, May 24-May 26 in Detroit, drew two members of the Art Division, Chief Curator Richard F. Brown and Miss Ebria Feinblatt, Curator of Prints and Drawings, who read a paper on "Sixteenth Century Flemish Prints." Dr. Brown also attended the forty-sixth Annual Meeting of the

American Association of Art Museum Directors, May 21-23 in Toledo, Ohio, and the opening of the exhibition of the *Chinese National Art Treasures* at the National Gallery, Washington, D.C., May 27. In New York City he was present at the Museum of Modern Art, May 31, for the opening of the *Futurist* show which is scheduled to be at the Los Angeles County Museum next winter.

A message from Franklin D. Murphy continued from page 3

will find an appropriate reflection in this museum.

At the same time, the Los Angeles County Museum, already strong in its holdings in the natural sciences and history of the Southwest, will realize urgently needed expansion for further growth and enhanced distinction.

The California Museum of Science and Industry, a young but lusty adolescent, moves with every passing day toward the front ranks of museums of its type, serving as a mirror for the almost unprecedented growth of science-based industry in Southern California.

The Southwest Museum documents the historical grandeur of the great southwestern section of the United States and preserves the remnants of cultures which pre-date, and, in many ways, transcend the colorful and burgeoning urbanization of recent times.

In pressing for expansion of these vital institutions, the people of Los Angeles are demonstrating in one more way their determination to achieve the kind of greatness that we attribute to New York, Paris, and London.

The ongoing development of this group of museums involves, of course, a great deal more than mere acquisition of materials and display. These institutions must always be centers of continuing education for persons of all age groups. Increasingly, they must become vital forces in fundamental and scholarly research, producing a continuous flow of distinguished publications to comparable centers, both in the United States and abroad. In

the process, the name of Los Angeles is carried with great distinction throughout the world.

The influence of these museums must pervade all aspects of the life of our community—the primary and elementary schools, and, by way of co-operative research and graduate education, our great colleges and universities. Wherever logical, they must be intimately related to the ongoing industrial and scientific development of Southern California. In all their activities they must thrust themselves into the worldwide community of scholarly museums as equal partners.

I know of no more effective way to build the right and proper image of Los Angeles than to guarantee vitality in our city's museum effort. There are many reasons for this, but perhaps the most basic in this day of scientific-technological revolution is the fact that nothing is more important than the cultivation of the intellect. This view is relatively new in many parts of the United States but is of longstanding in Europe and other parts of the world.

There is no more exciting place in which to live than a large city which, by way of enthusiasm and ferment, is determined to become great. Los Angeles is just such a city, and those who have dedicated themselves for whatever reason to the museum effort can very properly feel that they are making a major and significant contribution to this worthy goal.

The Museum Association

Newsletter

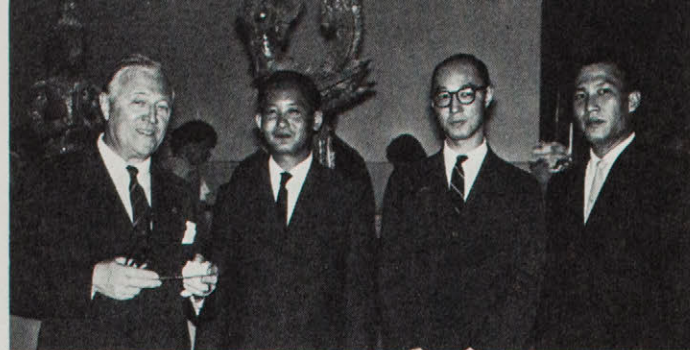


Supervisor Ernest Debs addresses audience as others at speakers' table listen: left to right, Dr. Herbert Friedmann, Hoyt. B. Leisure, Mrs. Telford Oswald, Dr. Franklin D. Murphy, Mrs. Friedmann, Mrs. Murphy, Mrs. Leisure, Mr. Armand Deutsch, Mrs. A. Borden Polson, Sidney F. Brody, and Mrs. Deutsch.

Annual Luncheon Meeting Draws Capacity Attendance

With the sculpture gallery transformed into a brightly colored, flower-bedecked luncheon pavilion, members of the Association were warmly greeted on May 23 by President Hoyt B. Leisure, who highlighted the year's activities, calling attention particularly to the lectures, receptions, publications, and children's tours benefiting the membership. County Supervisor Ernest Debs underlined the significant contribution of the citizen volunteer in supporting public institutions through enthusiastic and intelligent participation.

Sidney F. Brody, one of several members of the Board of Directors of Museum Associates present, introduced Mr. and Mrs. Armand Deutsch. Mr. Deutsch is the son of the late collector, Adele Rosenwald Levy, whose important Cézanne painting, *Still Life with Cherries and Peaches*, now hangs in the Museum's nineteenth century gallery. Mrs. Bro-



Henri Jan van Oosten, Consul General of Thailand, talks with Bunchob Thiamthat, Thailand curator; George Kuwayama, Curator of Oriental Art; and Vidya Intakosai, Thailand curator, at the reception for The Arts of Thailand exhibition.



Mrs. Marvin T. Smith, Jr., Social Affairs Chairman for the Museum Association, and Frederick S. Wight of UCLA, director of the exhibition, at the Modigliani reception.

dy, Program Chairman of the Annual Meeting, presented a gift to Mrs. A. Borden Polson, past Secretary of the Association who is moving to San Francisco, in recognition of her outstanding service to the Museum and other cultural organizations of Los Angeles.

Mr. C. V. Duff, a member of the Museum Board of Governors, introduced in glowing terms the new Director, Dr. Herbert Friedmann, who expressed his great interest in the challenge the Museum offers. UCLA Chancellor Franklin D. Murphy, a new Museum Associate and principal speaker of the day, described the role of the museum in the life and image of a great city.

New Executive Committee Members Introduced

New members of the Executive Committee elected at the annual meeting represent a cross-section of community leadership. Many, such as Mmes. William G. Cooper, Arthur Manella, J. Holt McCracken, John Rex, and John J. Scully, have been generous and loyal

One of the hundreds of children taken on Association tours in spring creates her own masterpiece.



Members in the Contributing, Benefactor, and Life categories enjoy the pre-reception buffet for the Modigliani exhibition March 28.

participants in Museum Association programs, promotion, docentry, or in the Junior Art Council. Others are engaged in Museum-related professional activities, such as Dr. Clifton B. Krober and Dr. John S. McAnally, Occidental College history and chemistry professors, respectively; and John Niven, Claremont Graduate School history professor. Representing other fields are Mrs. Gene Sherman, free-lance writer and wife of the columnist; Dr. Richard Call, medical director of the Union Oil Company and symphony enthusiast; and Donald J. Combs, well-known as a representative of the Scandinavian people of Los Angeles.

Receptions Given for Precisionists Exhibition and Thailand Treasures

Visitors who came for the May 16 reception of "The Precisionist View in American Art" wandered through a cleverly-designed precisionist-inspired maze created by James H. Elliott to display the exhibition to best advantage and to reflect its austerity. Approxi-



Mmes. Dwight Prouty, Jr., Jay B. Cosgrove, Phillip Bassett, and Benjamin Watkins Leigh, members of the Fine Arts Auxiliary of the Assistance League of Southern California, act as hostesses for the Precisionists reception.

mately ninety paintings ranging from 1915 to the present were assembled, including many fine works of two leading exponents, Georgia O'Keeffe and Charles Sheeler. Shown concurrently was an exceptional retrospective of thirty-six prints by the influential contemporary American printmaker, Mauricio Lasanky.

On July 11 a costume-studded crowd gathered for the preview of the national art treasures of Thailand, traveling abroad for the first time in the history of the ancient kingdom. Hostesses from the American Siam Society and the Museum Association welcomed visitors as they came to the remarkable exhibition which spanned 1400 years, from the sixth to the early twentieth century, and included many gold objects, sculpture (ranging from life-sized religious figures to small animals), paintings, illuminated manuscripts, ceramics, silks, jewelry, theatrical masks and puppets. Vidya Intakosai and Bunchob Thiamthat, Thailand curators, were assisted by George Kuwayama, Curator of Oriental Art, in the installation of the exhibition.

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You are encouraged to become members of the MUSEUM ASSOCIATION—to enjoy with other members the special activities which the Museum Association sponsors and the privileges available only to its members. Applications for membership may be obtained from the Museum Bookshop or will be sent upon request. Richmond 8-2194, Extension 59.

Members receive:

1. INVITATIONS for two for the Members' Previews and Receptions.
2. SUBSCRIPTIONS to The Quarterly and the Art Bulletin.
3. THE CALENDAR listing all exhibitions, lectures, films, and concerts—monthly.
4. DISCOUNT of 20% on most items in the Museum Bookshop.
5. SPECIAL LECTURES at reduced rates.
6. PUBLICATIONS, such as catalogs, given according to membership category (benefactor, contributing, annual, etc.).
7. PAINTING CLASSES for members' children.

